

THIS WEEK AT THE THEATRES

★ Salt Lake Theatre—Monday and Tuesday evenings and Tuesday matinee, "Under Southern Skies." ★ Wednesday matinee and through the balance of the week, matinee Saturday, "George Washington, Jr." ★ Grand—This evening and all week, matinee Wednesday and Saturday, "The Girl and the Stampede." ★ Orpheum—Tomorrow evening and all week, matinee every day except Monday, vaudeville. ★ Lyric—This evening and through Friday evening, matinee Wednesday, "A Cowboy's Honor." ★

PROMISE OF THE THEATRES

"Under Southern Skies." Lottie Blair Parker, the author of "Under Southern Skies" and "Way Down East" might be called a "revivalist" playwright, inasmuch as the success of both these dramas has been followed by a large crop of plays from the pens of other writers dealing with rural New England and southern life. The field of rustic New England drama was popularly supposed to have been exhausted, as far as financial returns were concerned, by "Shore Acres" and "The Old Homestead," and interest in plays of southern life was considered worn threadbare by "Alabama," "Held by the Enemy," "Shenandoah" and "Secret Service." To the surprise of every one, "Way Down East" leaped at once into a popularity that has not been exceeded by either "The Old Homestead" or "Shore Acres." No sooner was the success of "Way Down East" assured than a score of playwrights rushed to the front with plays of New England rural life. Many of them were received with favor—one notable instance was a revival of a New England play which had been produced with a fine cast and had met with failure before the production of "Way Down East," afterwards meeting with success on the revival. It would seem almost as if "Way Down East" recreated public interest in New England rural drama. The same thing seems to be repeating itself in regard to "Under Southern Skies." For some years the south had been almost abandoned as a field for drama, when Mrs. Parker launched "Under Southern Skies," a play of southern life so original in treatment and so intensely interesting that it was at once accepted by the press and public of New York City and has been pronounced the most diverting and unhackneyed play of southern life ever written. The play has now entered its seventh successful season and promises to live as long and as prosperously as "Way Down East." As in the case of the latter play, "Under Southern Skies" has caused a revival of southern plays. No less than four plays dealing with southern subjects have been produced within the past year and announcements are made of others still to follow. None, however, up to the present writing approach in charm or popularity their forerunner, "Under Southern Skies." This wonderfully successful play will

be seen here at the Salt Lake theatre next Monday and Tuesday evenings and special Tuesday matinee.

"George Washington, Jr."

The announcement of the coming of a George M. Cohan play to this city always conveys with it a world of pleasurable anticipation for our theatre-goers; therefore, much interest is being manifested in the approaching engagement of the Cohan & Harris comedians at the Salt Lake theatre for four nights and two matinees, beginning New Year's day, when this famous organization will be seen in Mr. Cohan's popular success, "George Washington, Jr." For the past two seasons this play has been presented in only the very largest cities. It played an engagement of many weeks at the Herald Square theatre in New York and four months at the Colonial theatre in Chicago. It is

opens a week's engagement at the Grand theatre tonight. As the title indicates, the story of the play is woven around western life, but is a trifle above the average so-called western drama, as it is not of the blood-and-thunder type. Just a good, wholesome representation of life in the far west at the time when the buffalo roamed the foothills and the plains, Indian campfires burned where the main streets of cities now are, and the cow puncher could ride for days at a stretch without seeing a fence or a building.

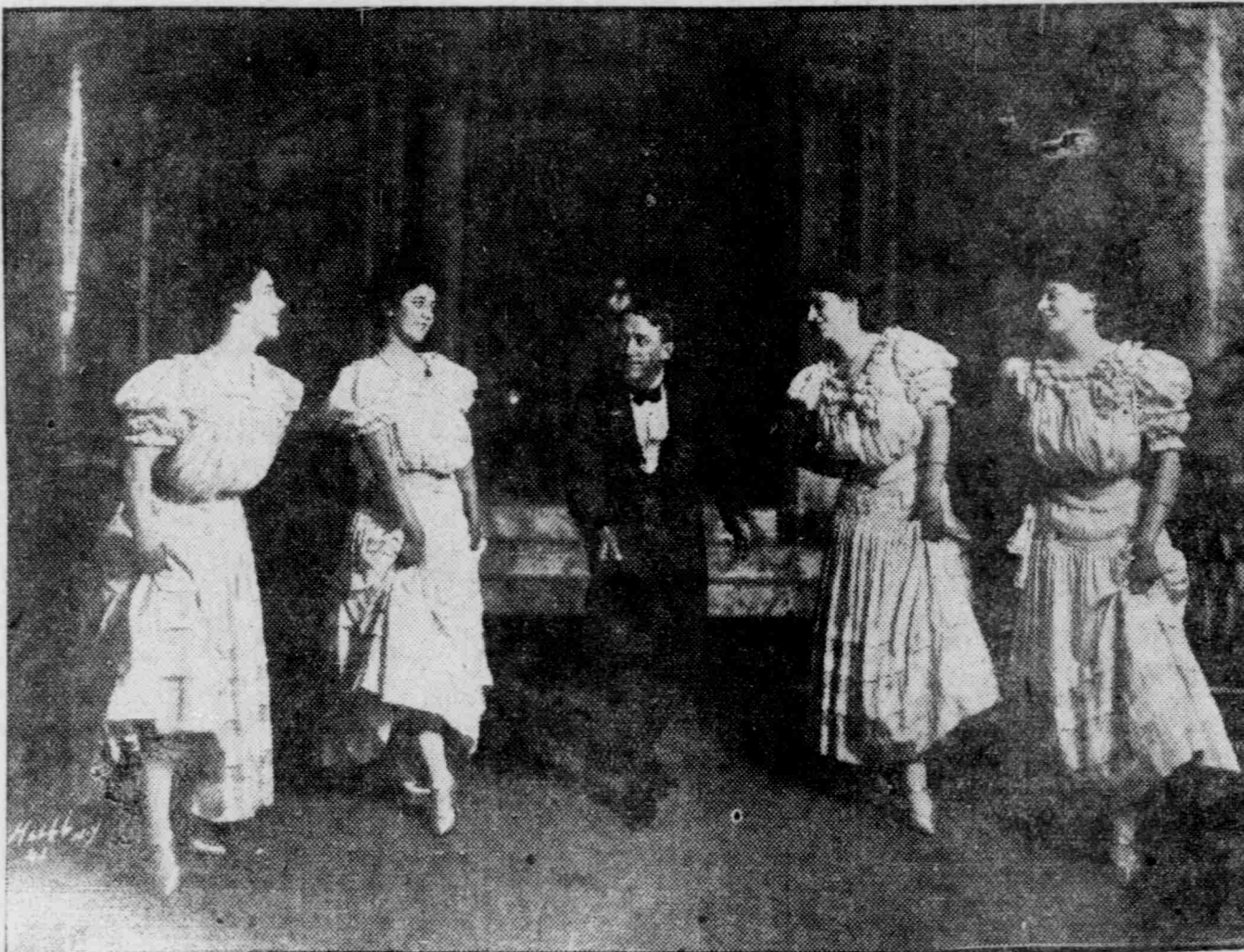
Bess Crabtree, a young university girl from the east, is the central figure in the drama, and her experiences with the "bad man" of the west and the careless, free-foot cowboy, are interesting to say the least. Briefly the story is this: Bess is the heiress to a large English legacy with the proviso that she marry her cousin, Arthur Har-

band. When Morley appears they all believe him to be a ghost, but after some explanation his innocence is easily proven, and in the end he marries the girl he loves and lives happy ever afterward, as they say in all fairy stories.

NOTES OF COMING PLAYS.

Among the future attractions as yet unannounced to appear at the Salt Lake theatre is that famous spectacle, Charles H. Yale's "Everlasting Devil's Auction," which, although old in title, was as each succeeding season rolls around, proved conclusively its right to the claim that it presents yearly a larger amount of new special and exclusive features, novelties, etc., than any like attraction. Manager Yale announces that the present season marks the twenty-sixth edition of this phenomenal show piece, and that it is better, larger and more interesting than ever.

The Intermountain Theatrical circuit, owned and controlled by Messrs. Pelton & Smutzer, Denver, Colo., announce that the class of shows booked for the Grand theatre in this city is being raised as much as possible and as fast as is consistent, as regards the contracts already made with the various traveling managers of road shows. The demand for better class attractions is being felt all over the country, and the Salt Lake theatre-going public are among the first to receive the benefit. Manager Anderson of the Grand announces that among the good things that are in store for Grand patrons are "What Happened to Jones," "On the Frontier," "As Told in the Hills," "Quincy



"The Dancing Lesson," a Scene from George M. Cohan's Play, "George Washington, Jr.," Which Comes to the Theatre This Week.

now being presented for the first time in the smaller cities, but with the same splendid production, many of the original cast and the same Cohanesque chorus which has made it one of America's most popular musical shows of many seasons. The music, like all Cohan music, is lively, bright and jingles all the time. It's the kind that starts our feet a-moving and our throats a-whistling. Mr. Cohan has never composed music more entrancing than that to be found in "George Washington, Jr." Several of the numbers have gained immense popularity, particularly "You're a Grand Old Flag," "Virginia," "He Was a Wonderful Man," "I'll Be There With Bells On," and "The Wedding of the Blue and the Gray." The cast is a lengthy one, and includes many names prominently identified with musical comedy. Carter De Haven will be seen in the title role, while other members of the cast include Willis P. Sweatnam, Jack Rafael, John A. Boone, Edward Lester, Frank McNish, Jr., Joseph Leslie, John Kaufman, Lee Myers, Flora Parker, Leona Anderson and Lois Hoffman. Like all Cohan choruses, it is composed of pretty girls who can both sing and dance.

"The Girl and the Stampede."

"The Girl and the Stampede," Victor E. Lambert's great comedy drama,

ringing on reaching her maturity. Bess being opposed to the marriage, and a scheming uncle fearing to lose the fortune, succeeds in isolating the family on a ranch in Wyoming, where Bess meets Cal Blair, a cowboy, who saves her life from a herd of stampeding cattle. A friendship springs up between the two which soon ripens into love, not to be shaken even when Cal is accused of cattle rustling, for she, by a clever ruse, misleads the sheriff's posse, and enables Cal to escape. Being compelled by her relatives to marry her cousin, the wedding day is set, and the ceremony is about to take place when Cal Blair appears on the scene. On seeing her cowboy sweetheart, the old love springs up anew, and without a moment's warning she elopes with Cal, pursued by an infuriated uncle, a clever father and a rejected bridegroom, to a neighboring ranch where old Squire Wilson, a justice of the peace, performs the ceremony. Of course, this settles the matter for all time, and a peaceable reconciliation is effected between the relatives and Bess. Not at all tense dramatic situations in the play, for there is an underlying vein of humor that lightens the dark situations and holds the interest in the play throughout.

There will be a special matinee on New Year's day.

"A Cowboy's Honor."

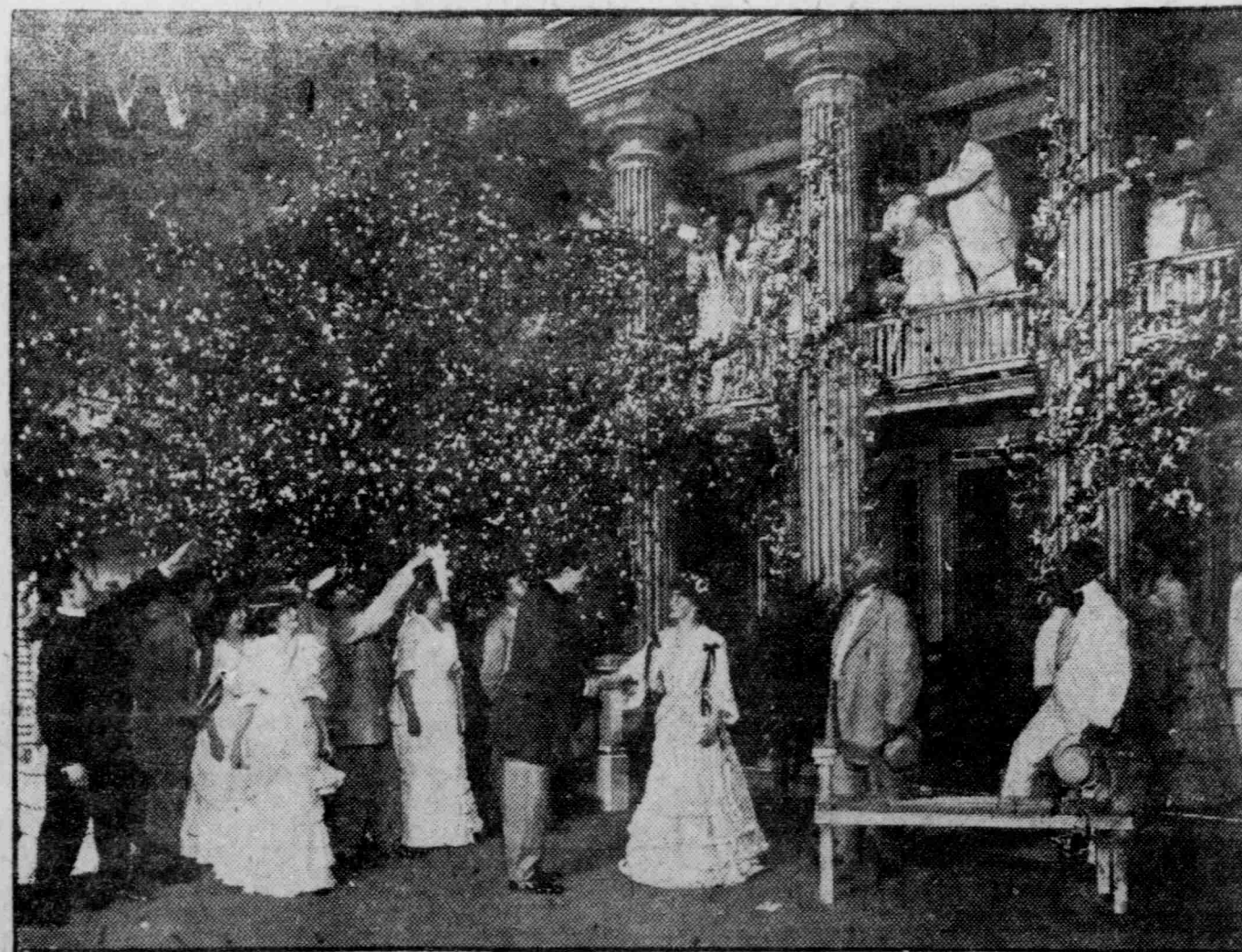
Commencing Saturday, Dec. 28, the Moore stock company at the Lyric theatre will present for the first time in this city the thrilling four-act comedy drama, "A Cowboy's Honor." As the title indicates, this play is laid among the people of our own west. In fact, the entire action takes place in Montana. Harry Morley, a young man born of good parents in the state of Delaware, but in order to save a twin brother from the consequences of a crime, serves three years in prison. At the expiration of his sentence he goes to Montana and becomes a cowboy, and falls in love with the daughter of a judge. Being a man of honor, he tells her the true history of his past. Like the good woman that she is, her love is only made stronger by the story of his misfortune. Everything is going along fine, when a stage robbery takes place, and the young cowboy is accused of the crime. He has no way of proving his innocence, but is at last allowed to accompany a posse to the hiding place of the gang. While there he is confronted by the band, who insist that he is their captain. Being almost desperate, he demands of them some proof of his identity. This being given, he suddenly realizes that the stage robber must be his twin brother, Jack, who resembles him so closely that it is almost impossible to tell one from the other. Still bearing for his brother a very deep affection, he resolves to take his place, knowing that no one will suspect that a change has been made. He accomplishes his object, only his sweetheart knowing the truth, and she has solemnly promised not to betray him.

The day for the execution arrives, when suddenly the twin brother arrives and delivers himself into the hands of the sheriff, who still believes him to be Morley. As they are on the way to the place of execution, the twin is shot down by a Mexican, formerly a member of the stage-robbing

band. Adams Sawyer. "Toyland." "Buster Brown," and many others of the same good quality.

The secret of Max Figman's wonderful success in the delightful comedy, "The Man on the Box," is said to lie in his absolute sincerity and the great heart-interest of the story. Mr. Figman never slights a performance in the least degree, and is an artist to his finger tips. He has a keen appreciation of comedy, and has the happy faculty of understanding not to overstep the bounds. The play, while a comedy, reveals a pretty little romance, and while the laughter is frequent, there is always something lacking of it that makes the auditor feel satisfied he has given vent to his appreciation of it. Genuine comedies are scarce now, and "The Man on the Box." He will be supported by an exceptionally strong company, and provided with a complete production by his manager, John Cort, who also directs the American tour of Madame Calve and of Miss Maud Pealy, Miss Sarah Truax and the comic opera success, "The Alaskan."

Because the manager of a little country theatre in Massachusetts failed to secure a performance of Mrs. Patrick Campbell and her London company, in "The Second Mrs. Tanqueray," he put



Scene from "Under Southern Skies at the Theatre.

SALT LAKE THEATRE

GEO. D. PYPER, Manager.

4 NIGHTS, BEGINNING NEW YEAR'S MATINEE, JAN. 1



The Cohan & Harris Comedians Present George M. Cohan's National Song Show

George Washington Jr.

Patriotic thrills set to Cohan music, enlivened by Cohan fun.

COHAN'S BEST SONG HITS.

"It's a Grand Old Flag."
"Virginia."
"I'll Be There With Bells On."
"He Was a Wonderful Man."
"The Wedding of the Blue and the Gray."
"If Washington Should Come to Life."
"I've Never Been Over There."
"All Aboard for Broadway."

CARTER DEHAVEN and FLORA PARKER WITH A GREAT CAST, INCLUDING WILLIS P. SWEATNAM
A COHANESQUE SINGING AND DANCING CHORUS—THE SAME NOTABLE PRODUCTION AS WITNESSED 3 MONTHS IN CHICAGO, 4 MONTHS IN NEW YORK.

PRICES

Nights and New Year's Matinee, 25c, 50c, 75c, \$1.00, \$1.50.
Popular matinee Saturday, 25c to \$1.00.

into practice the ancient fable of the "sour grapes," and proclaimed from the house-tops that the play would not be permitted by the authorities. The London correspondent in New York magnified the Massachusetts hamlet to New York City, and for two days Mrs. Campbell was bothered with English correspondents, who wanted to know if "The Second Mrs. Tanqueray" had really been stopped.

All this goes to show what an extraordinary conception our British cousins have of our common sense. It is needless to add that "The Second Mrs. Tanqueray," the greatest of modern English plays, will be played by Mrs. Campbell from the Atlantic to the Pacific.

After one has seen Puccini's latest grand opera, "Madam Butterfly," soon to be given in this city by Henry W. Savage's English grand opera company, he is in doubt as to who is entitled to the greatest credit for the production of this inspiring masterpiece. Whether it belongs to the man who conceived the story or to the composer who wrote the music, or to the producer, who took the whole and made of it a grand opera of splendor and magnificence, is the perplexing question.

Burns Mantle, the well-known critic of the Chicago Inter-Ocean, in a recent review gives the greatest honor for "Madam Butterfly" to Henry W. Savage. Among other things, Mr. Mantle said: "Credit for the success of 'Madam Butterfly' may be cut in three slices and passed to John Luther Long, for the story; to Giacomo Puccini, for the music; and to Henry W. Savage for the production." "To which of the three forces responsible belongs the greatest credit, considering 'Madam Butterfly' purely as an opera, it might be hard for an open-minded person to determine. Personally I should award it to Mr. Savage. Certainly he has gone to unusual pains in staging the work. The production proper is a beautiful example of what can be accomplished by scene builders and stage directors. The detail is faultlessly worked out, and the pictures shown within the Japanese frame substituted for the regular drop curtain, are strikingly beautiful and finely atmospheric.

"There is a solidity, a sense of completeness, in the setting that kills suggestion of theatrical makeshifts. This is naturally enhanced by the Puccini tone pictures and the careful drilling of the singers. It is a rarely complete entertainment."

In all the daintiness of niceness of her "Marrying Mary," by Edwin Milton Royle of Salt Lake, clever Marie Cahill has scored a signal triumph and will be seen here at the Salt Lake theatre Jan. 6. They who have called for more story and more plot in musical plays have been vindicated in this most interesting effort of E. M. Royle, and the music by Silvio Hein and lyrics by Benjamin Hargood Burt, have proved a most fitting decoration to the book.

"Marrying Mary" is really a great musical play, for it marks the creation of a new class of entertainment. The English musical comedies have already been characterized as nice, but then they have invariably been too dull for Americans. But here we have a comedy free from horseplay and vul-

SALT LAKE THEATRE

GEO. D. PYPER, Manager.

TWO NIGHTS AND TUESDAY MATINEE, BEGINNING MONDAY, DEC. 30

THE GREAT SUCCESS

A Play That Will Live Forever.

UNDER

Written by Lottie Blair Parker. "WAY DOWN EAST."

SOUTHERN SKIES

THE MOST ORIGINAL UNHACKNEYED AND DIVERTING PLAY OF THE SOUTHERN LIFE EVER WRITTEN.
Three Months of Unequaled Success at Production Massive and Complete the Belasco Theatre, New York.
Over Two Million People Have Seen this Play.

PRICES:

Matinee, 25c and 50c; child ren, 25c.
Night, 25c to \$1.50—400 seats at \$1.00.

Evenings 25c, 50c and 75c
Matinees 15c, 25c and 50c.

Grand Theatre

Directed by Pelton & Smutzer.
C. W. Anderson, Res. Mgr.

WEDNESDAY AND SATURDAY MATINEES 2:30 P. M.

Entire WEEK Starting TONIGHT

Mr. V. E. Lambert Presents Miss Grace Hayes Lambert and Company In the Late Western Success

The GIRL and the STAMPEDE

A thrill in each line and a laugh in every scene.

Accurately staged, artistically presented, and correctly costumed.

HOLIDAY MATINEE NEW YEAR'S DAY, 2:30 P. M.

AUDITORIUM

RICHARDS STREET.

If you would be graceful, learn to roller skate at Salt Lake's big rink.

Ladies taught free at all seasons.

General admission 10c.
Held's brass band afternoons and evenings.

Claude J. Nettleton

TEACHER OF VIOLIN.
Studio 512 East Third South St.
Telephones: Bell 4262, Ind. 4076.

You really ought to have some of our
Good Wines for the Holidays
Our imported and domestic wines and liquors are pure and old enough for any one.
Wine is a handy thing to have in the house these days.

Halliday Drug Co.
State and First South.
Theatre Parties Meet Here.

AGGRAVATING MAN.

(Cathell's Standard and Times.)
"I don't see how you can have any fault to find with him."
"Why not?"
"Because he appears to be a man who is absolutely without faults of any sort."
"That's just it. That's his worst fault."

Scene from "The Girl and the Stampede," at the Grand.